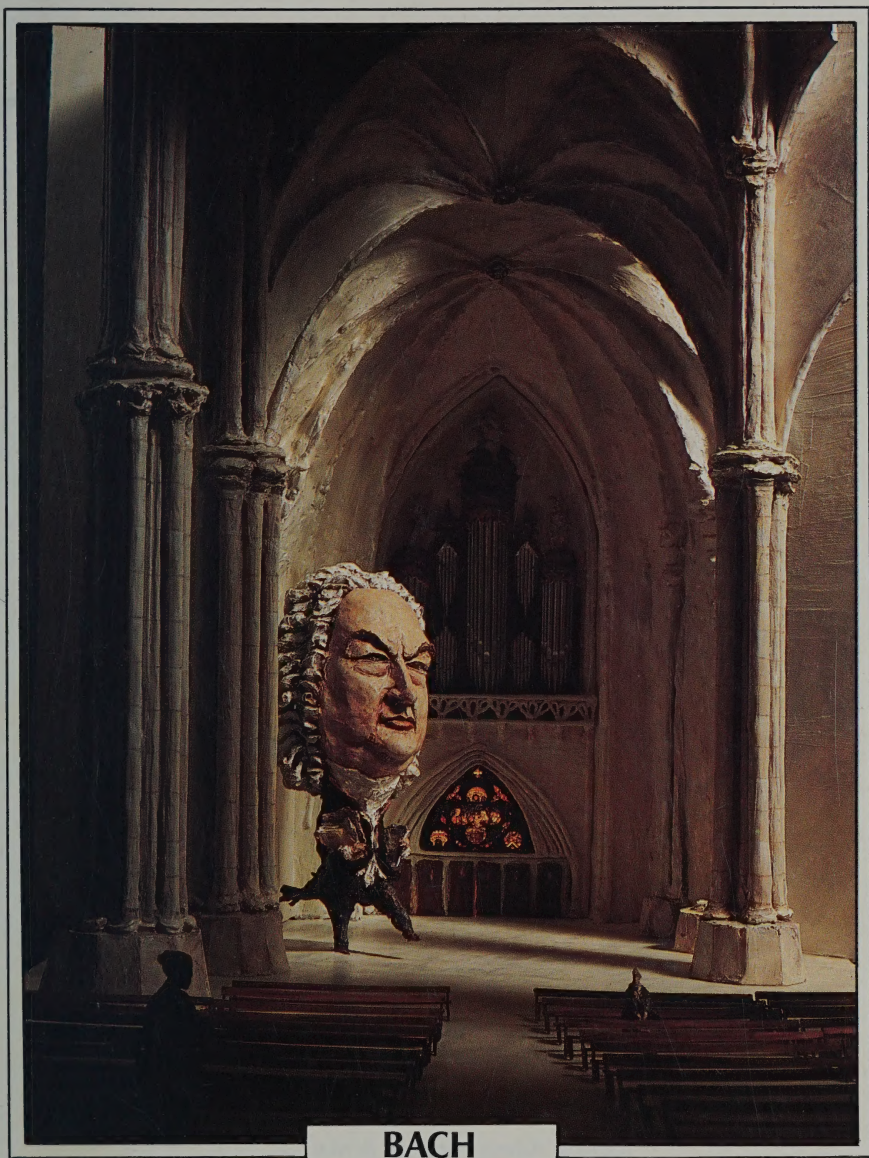




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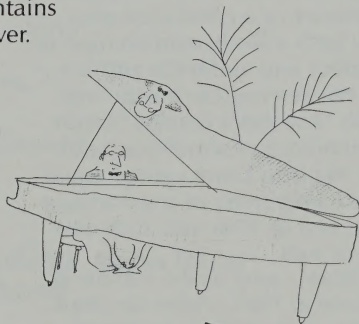
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Maestro Dunn has performed opera, ballet, puppet theatre, and a wide range of music for instrumental and vocal ensembles. His Bach series of 1961-62 at Carnegie Hall with the Festival Orchestra and Chorus of New York firmly established his stature as a conductor who could draw forth a lively combination of critical respect and audience enthusiasm. With the Festival Orchestra and Chorus, with New York's Cantata Singers, and with numerous ensembles around the nation, Maestro Dunn earned equal renown as an interpreter of the Baroque and Classic and of 19th and 20th century music as well.

Thomas Dunn came to the Handel & Haydn Society in 1967. Under his aegis, H&H found new strength in its choral repertoire. His historical versions of *Messiah* gave a fresh dimension to a Handel & Haydn tradition more than a century in the making. He has created a new image for the 170-year-old Society by introducing dance, theatre and orchestral works to the increasingly broad H&H repertoire. In addition to his leadership of H&H and to his guests conducting assignments around the nation, Maestro Dunn serves as Director of Choral Activities for Boston University.

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and Friday, March 22

The Mass in B Minor

I. Missa (Kyrie - Gloria)

INTERMISSION

II. Symbolum Nicenum

III. Sanctus

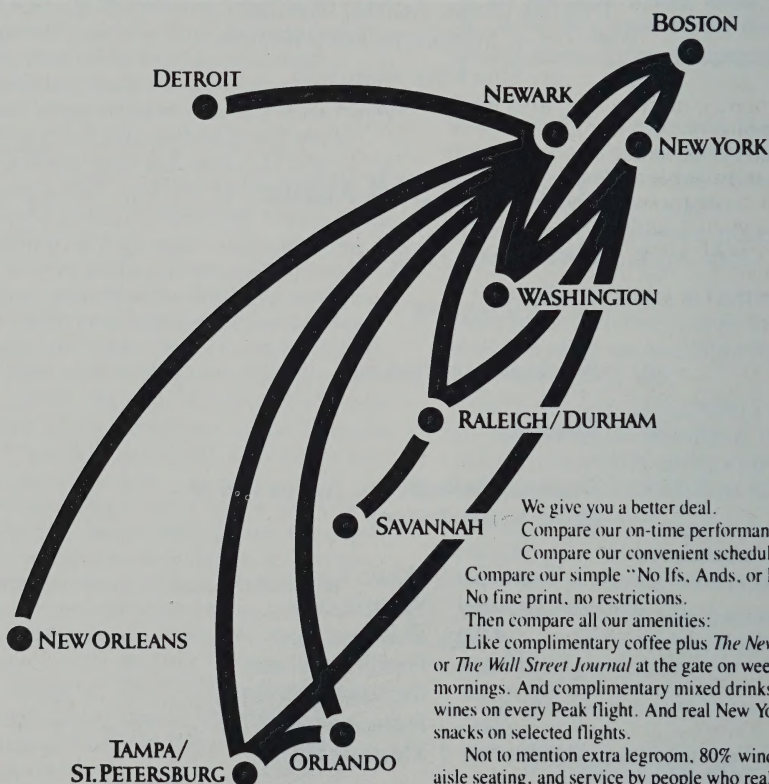
**IV. Osanna, Benedictus, Agnus Dei et
Dona Nobis Pacem**

<i>Soprano</i>	Dawn Upshaw
<i>Mezzo-soprano</i>	Karen Lykes
<i>Alto</i>	Shirley Close
<i>Tenor</i>	Frederick Urrey
<i>Baritone</i>	Richard Morrison
<i>Bass</i>	Francis Hester
<i>Conductor</i>	Thomas Dunn

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PROGRAM NOTES

by Joseph Dyer

It is one of those ironies of history that neither Bach nor Beethoven ever heard the stupendous settings of the Mass which they wrote toward the close of their creative careers. The cloak of deafness had shut Beethoven's ears forever by the time his *Missa Solemnis* was completed, while Bach must have foreseen the impossibility of any performance during his lifetime that would reveal the grandeur of his crowning achievement in music for the church. Indeed the vast and unprecedented scale of his Mass makes it unsuitable for both the Catholic and the Lutheran liturgies. In an age when all music was written to specific commission or in the expectation of immediate performance or publication, Bach seems to have been the first composer to hope that posterity would in some way vindicate his genius. Only this rationale explains why Bach completed the Mass in the last decade of his life as he busied himself with the consolidation of his artistic legacy.

Until recently, the only datable portion of the B-minor Mass was the Missa (the Lutheran term for a Kyrie-Gloria pair) which Bach sent to Friedrich August II, Elector of Saxony and King of Poland, on July 27, 1733. In a letter which accompanied transmittal of the vocal and orchestral parts of the Missa, Bach requested appointment as Court Composer. He evidently felt that this largely honorary title would strengthen his position in the continuing disagreements with the city authorities at Leipzig. Although the title was not immediately forthcoming, Bach reaffirmed his loyalty to the Saxon court with a succession of cantatas for royal name days, birthdays and anniversaries. Finally, in 1736, Bach was awarded the coveted title, with which he identified himself on published compositions and in official letters.

Bach could have conceivably put the Kyrie and Gloria to use in the performance of his duties as director of music in the two principal churches of Leipzig, St. Nicholas and St. Thomas. Music in Latin, the ancient language of Christian worship, was likewise encouraged by Martin Luther, who also defended the continuity between the traditional Mass and Evangelical worship. Even though much of the Latin liturgy was abandoned in the seventeenth

century, Leipzig, a bastion of conservatism, remained faithful to the practices of the past at least with regard to the most important days of the liturgical year. During times of penitence and probably on most ordinary Sundays as well, the Missa was sung in chant or in its German version: *Kyrie! Gott Vater in Ewigkeit* and *Allein Gott in der Höch sei Ehr*.

On special feasts the Missa was sung in a more elaborate setting by the first Kantorei under Bach's personal direction. For this purpose he drew on the music of both Catholic and Lutheran composers. His personal music library contained a considerable number of works which would have been suitable. Sometime in the late 1730's he compiled four Missae, BMV 233-236, consisting entirely of parodies of earlier cantata movements. The Missa sent to the Elector (who had converted to Catholicism in order to gain the Polish crown) was thus a complete liturgical entity from the Lutheran point of view. Even among Catholic composers settings of less than the entire *Ordinarium missae* were not uncommon. Only the extraordinary length of the Missa which later became the first two sections of the B-minor Mass seems to make practical use within the Leipzig liturgy unlikely if not impossible.

On the greatest festivals (Christmas, Easter, Pentecost) the Sanctus was sung in Latin with a full complement of voices and instruments. To heighten the solemnity of the occasion it was introduced by the dialogue ("Lift up your hearts . . .") between celebrant and choir and the sung Latin preface. Bach copied out settings of the Sanctus by other composers who have yet to be identified. Bach wrote the famous D-major Sanctus for Christmas 1724, nearly ten years before the Missa he sent to Dresden. It underwent several alterations when it was copied into the manuscript of the B-minor Mass, yet when Bach used the Sanctus liturgically in Leipzig in the late 1740's he went back to the 1724 version.

All other portions of the B-minor Mass, except for those movements which are parodies drawn from the cantatas, must be placed around the time of the autograph manuscript. Based on the observation of graphological characteristics, this has been dated in the last decade of the composer's life—possibly as late as 1748-49. A thorough study of Bach's intense preoccupation with the *stile antico*, the venerated art of sixteenth-century polyphony,

led Christoph Wolff of Harvard University to suggest that at least the two movements of the *Symbolum Nicenum* in *stile antico* (Credo and Confiteor) were written in the early 1740's. If this is true, then Bach must have planned or even executed all the other movements of the *Symbolum* at the same time. After the score of the *Symbolum* was written out, Bach decided to remove the words "Et incarnatus est de Spiritu Sancto," from the duet "Et in unum" and introduce a separate choral setting of the text. This revision implies a more or less substantial interval of time between first conception and final realization.

All music which follows the *Symbolum Nicenum* (Bach's terminology for the confession of faith) are parodies of cantata movements written in the early 1730's. None of it offers assistance for a closer dating of the entire Mass. As we have noticed in conjunction with Bach's other Missae, the recycling of older compositions was the norm. Less than half of the B-minor Mass consists of music written originally for this work, and only the Kyrie is entirely new. Two parodies have been identified in the Gloria: "Gratias agimus" (BMV 29, *Wir danken dir*) and "Qui tollis" (BMV 46, *Schauet doch*). The duet for soprano and tenor, "Domine Deus" may be based on music from a lost name-day cantata, *Ihr Häuser des Himmels*, BMV 193a. About half of the *Symbolum* consists of parody movements, well chosen for their expressive interpretation of the text. For the "Crucifixus" Bach went back to a Weimar cantata of 1714: *Weinen, Klagen, Sorgen, Zagen*. The ecstatic "Et expecto resurrectionem mortuorum" is a five-voice reworking of a splendid chorus ("Jauchzet, ihr erfreuten Stimmen") from Cantata 120, whose effect is heightened in the context of the Mass. The ineffably grand Sanctus is followed by a double-choir "Osanna" which Bach had used earlier in a cantata commemorating the anniversary (1734) of Friedrich August's election as King of Poland.

The complexity of the work—a persistent theme in nineteenth-century discussions of it—daunted all but the most able choral societies. The first performance of substantial excerpts in the United States took place at the Cincinnati May Festival in 1886. The following year the Handel & Haydn Society presented a dozen movements from the Mass in concert. Orchestral parts had to be written out by hand.

(continued on page 21)

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I. MISSA

Kyrie

Kyrie eleison. *Lord, have mercy upon us.*

Christe eleison. *Christ, have mercy upon us.*

Kyrie eleison. *Lord, have mercy upon us.*

Gloria

Gloria in excelsis Deo. *Glory be to God on high,*
Et in terra pax hominibus *and on earth peace,*
bonae voluntatis. *good will towards men.*

Laudamus te. Benedicimus te. *We praise thee, we bless thee,*
Adoramus te. Glorificamus te. *we worship thee, we glorify thee,*

Gratias agimus tibi propter *we give thanks to thee for*
magnam gloriam tuam. *thy great glory,*

Domine Deus, Rex caelestis, *O Lord God, heavenly King,*
Deus Pater omnipotens. *God the Father Almighty.*
Domine Fili unigenite *O Lord, the only-begotten Son,*
Jesu Christe altissime, *Jesus Christ most high;*
Domine Deus, Agnus Dei, Filius Patris. *O Lord God, Lamb of God, Son of the Father,*

Qui tollis peccata mundi, *that takest away the sins of the world,*
miserere nobis. Qui tollis *have mercy upon us. Thou that takest away*
peccata mundi, suscipe *the sins of the world, receive*
deprecationem nostram. *our prayer.*

Qui sedes ad dexteram *Thou that sittest at the right hand of God,*
Patris, miserere nobis. *the Father, have mercy upon us.*

Quoniam tu solus sanctus. Tu solus *For thou only art holy; thou only*
Dominus. Tu solus altissimus, *art the Lord; thou only,*
Jesu Christe. *O Jesu Christ,*

Cum Sancto Spiritu, *with the Holy Ghost, art most high*
in gloria Dei Patris. Amen. *in the glory of God the Father. Amen.*

Intermission

II. SYMBOLUM NICENUM

Credo in unum Deum, *I believe in one God*

Patrem omnipotentem, factorem
caeli et terrae, visibilium omnium
et invisibilium. *the Father Almighty, Maker of
heaven and earth, And of all things visible
and invisible:*

Et in unum Dominum Jesum
Christum, Filium Dei unigenitum. *And in one Lord Jesus
Christ, the only-begotten Son of God;*

Et ex Patre natum ante omnia
saecula. Deum de Deo, lumen de
lumine, Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri: per
quem omnia facta sunt. Qui propter
nos homines, et propter nostram
salutem descendit de caelis. *Begotten of his Father before all
worlds, God of God, Light of
Light, Very God of very God;
Begotten, not made;
Being of one substance with the Father; By
Whom all things were made; Who for
us men and for our
salvation came down from heaven,*

Et incarnatus est de Spiritu Sancto
ex Maria virgine: et homo factus est. *And was incarnate by the Holy Ghost
of the Virgin Mary, And was made man:*

Crucifixus etiam pro nobis sub
Pontio Pilato: passus, et sepultus est. *And was crucified also for us under
Pontius Pilate; He suffered and was
buried:*

Et resurrexit tertia die secundum
Scripturas. Et ascendit in caelum:
sedet ad dexteram Dei
Patris. Et iterum venturus est
cum gloria judicare vivos et
mortuos: cujus regni non erit finis. *And the third day he rose again according to
the Scriptures: And ascended into heaven,
And sitteth on the right hand of God the
Father: And he shall come again,
with glory, to judge both the quick and
the dead; Whose kingdom shall have no end.*

Et in Spiritum Sanctum Dominum
et vivificantem: qui ex
Patre, Filioque procedit. Qui cum
Patre, et Filio simul adoratur, et
conglorificatur: qui locutus est per
Prophetas. Et unam, sanctam,
catholicam et apostolicam
Ecclesiam. *And I believe in the Holy Ghost, The Lord,
and Giver of Life, Who proceedeth from the
Father and the Son; Who with the
Father and the Son together is worshipped and
glorified; Who spake by the
Prophets: And I believe one Holy,
Catholic and Apostolic
Church:*

Confiteor unum baptisma
in remissionem peccatorum.
Et expecto resurrectionem
mortuorum. Et vitam venturi
saeculi. Amen. *I acknowledge one baptism
for the remission of sins:
And I look for the Resurrection of the
Dead: And the Life of the
world to come. Amen.*

III. SANCTUS

Sanctus, Sanctus, Sanctus Dominus	<i>Holy, Holy, Holy Lord</i>
Deus Sabaoth. Pleni sunt caeli	<i>God of hosts. Heaven</i>
et terra gloria ejus.	<i>and earth are full of his glory.</i>

IV. OSANNA, BENEDICTUS, AGNUS DEI ET DONA NOBIS PACEM

Osanna in excelsis.	<i>Hosanna in the highest.</i>
---------------------	--------------------------------

Benedictus qui venit	<i>Blessed is he that cometh</i>
in nomine Domini.	<i>in the Name of the Lord.</i>

Osanna in excelsis.	<i>Hosanna in the highest.</i>
---------------------	--------------------------------

Agnus Dei, qui tollis peccata	<i>O Lamb of God, that takest away the sins</i>
mundi, miserere nobis.	<i>of the world, have mercy upon us.</i>

Dona nobis pacem.	<i>Grant us thy peace.</i>
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Dawn Upshaw soprano

Dawn Upshaw, soprano, won the 1984 Young Concert Artists International Auditions. She made her recital debut on March 12 in the Young Concert Artists Series at New York's 92nd Street Y. She appears in this season's Metropolitan Opera productions of *Simon Boccanegra*, *Elektra* and *Rigoletto*. At this past year's Spoleto Festival, Miss Upshaw performed in Richard Strauss' *Ariadne auf Naxos*. Dawn Upshaw earned her Bachelor's degree from Illinois Wesleyan, where she studied with David Nott, and her Master's degree from the Manhattan School of Music, where she was a student of Ellen Faull.

Shirley Close alto

Shirley Close has appeared as soloist with major symphony orchestras throughout Europe and North America. Her repertoire extends from the Baroque to the 20th-century. Miss Close was invited by British conductor David Atherton to sing the Berlioz *L'Enfance du Christ* with the San Diego Symphony. She will perform in the Verdi *Requiem* at the Kennedy Center, Washington, to benefit world hunger. In addition to her concert activities, Miss Close is active in opera. Her roles range from Dorabella in *Così fan Tutte* to Baba in Menotti's *The Medium*. Miss Close received her formal training at the University of Southern California, and is the recent recipient of a Martha Baird Rockefeller grant.

Karen Lykes mezzo-soprano

Karen Lykes is a frequent soloist with Thomas Dunn and the Handel & Haydn Society. Recognised for her Boston area performances with such other groups as Pro Arte, Boston Chamber Soloists, and the Boston Concert Opera, Ms. Lykes was a vocal fellow at the Berkshire Music Festival, and a student at the Franz Schubert Institute in Austria. She has received the Opera Achievement Award and the Concerto/Aria Competition Award—both from Boston University.

Frederick Urrey tenor

Tenor Frederick Urrey received his

Diploma in Lieder and Oratorium from the Hochschule für Musik und Darstellende Kunst in Vienna. In Europe, he appeared with the Bach Gemeinde, the Clemencic Consort, and the Ensemble Kontrapunkt. His operatic experience includes the Wiener Kammeroper and the Salzburg Mozartoper. He has been engaged by the Marlboro Music Festival, the Washington Oratorio Society, the Baltimore Choral Arts Society, and the Louisville Bach Society. Mr. Urrey's extensive repertoire encompasses tenor solos in the major works of Schütz, Bach, Handel, Mendelssohn, and Britten. He last appeared with Thomas Dunn and H&H in the Haydn *Creation Mass* last April.

Richard Morrison baritone

Richard Morrison's most recent solo appearance in Boston was in the Dinosaur Annex premiere of Richard Busch's chamber opera, *Das Wiederherstellungsmittel*. Mr. Morrison was the winner of the 1984 Opera Company of Boston competition. In 1983, he was soloist for Aspen Music Festival presentations of the St. Matthew Passion and the Cantata No. 2 of Webern. He appeared as Jesus in a reconstruction of a 13th-century passion play taken from the *Carmina Burana* manuscripts. Performed in Germany and the United States, Mr. Morrison's performance in the Passion Play is available on Harmonium Mundi records. Twice the winner of the Phyllis Curtin fellowship at Tanglewood, Mr. Morrison currently studies with Ms. Curtin here in Boston.

Francis Hester bass

Francis Hester sings extensively in opera, in oratorio and in concert. For many years he has taken part in the Marlboro and Tanglewood music festivals, and he has been a frequent guest artist with Handel & Haydn at Symphony Hall. Tours to the West have won acclaim for Mr. Hester, particularly for his performances with the Denver Lyric Opera. In and around New England, Mr. Hester sings for the Opera Company of Boston, Boston Cecilia, the Portland Symphony, the Chorus Pro Musica, and a host of others.

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(continued from page 8)

Since Baroque orchestration was considered "thin" (even by Bach enthusiasts), the President of the Society went to England to copy the additional accompaniments composed by Otto Goldschmidt, conductor of the London Bach Choir. The Handel & Haydn performance aroused enormous interest: six Boston newspapers printed extensive pre-concert articles in addition to the then customary exhaustive reviews.

One of the latter provided the interesting bit of information that the renowned Lilli Lehmann refused to sing the "Laudamus te." Unfortunately, the Handel & Haydn Society did not press on to a complete performance, though all of the necessary material was available. The Society's first performance of the Mass finally arrived in 1977 when Thomas Dunn conducted the complete work at Symphony Hall.

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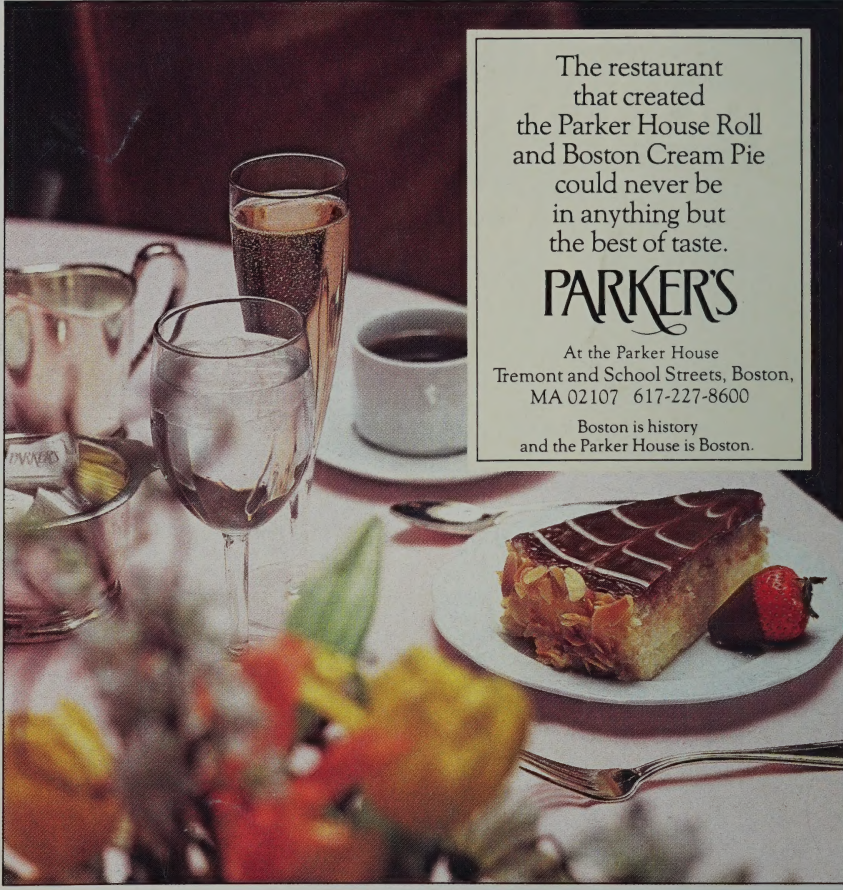
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